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# ANNUAL REPORT

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STATE DOCUMENTS

# South Carolina Museum Commission

**For the Fiscal Year 1982-83**



**Compiled by**

**Overton G. Ganong, *Deputy Director For Programs***

**PRINTED UNDER THE DIRECTION OF THE  
STATE BUDGET AND CONTROL BOARD**

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OF THE

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## LETTER OF TRANSMITTAL

Gentlemen:

We have the honor to transmit the report of the South Carolina Museum Commission for June 30, 1983. Over the past year the Commission has made gratifying progress toward the creation of a fine State Museum. In response to the financial commitment made by the General Assembly in 1982, the Commission, in cooperation with the Friends of the State Museum, a private auxiliary group, launched a drive to raise non-state funds. This drive had made substantial progress by the end of June 1983. In the midst of that effort, the staff continued to expand its collections of historical, cultural, and scientific material and undertook the preparation of a master plan for the renovation and use of the old textile mill donated by the Mount Vernon Mills Corporation.

With enthusiasm running high for the State Museum, the Commission is proud to submit this report of progress to you and to the people of South Carolina.

Sincerely,

GUY F. LIPSCOMB, JR.  
*Chairman*



## SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr., <i>Chairman</i>	At Large
Mrs. Donald H. Burch	District No. 5
Mrs. Jenkins Street Crayton	At Large
Mrs. Edward P. Guerard	District No. 6
Arthur Magill	District No. 4
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Mrs. John R. Rainey	District No. 3
Dr. Leo F. Twigg	District No. 2
Mrs. John C. West	District No. 1

## STAFF MEMBERS

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Dr. Overton G. Ganong	<i>Deputy Director for Programs</i>
S. Benjamin Swanson	<i>Deputy Director for Administration</i>
James M. Brown	<i>Exhibit Preparator</i>
Winona O. Darr	<i>Registrar</i>
Lynn Debbink-Potter	<i>Coordinator for State-wide Services</i>
A. Michael Fey	<i>Director of Exhibits</i>
Linda M. Knight	<i>Curator of Education</i>
Beverly B. Littlejohn	<i>Staff Assistant</i>
Rudolph E. Mancke, III	<i>Curator of Natural History</i>
Melvin L. Mills	<i>Accountant</i>
Darlene B. Montgomery	<i>Clerk-typist</i>
Ronald G. Shelton	<i>Curator of Science &amp; Technology</i>
Dr. Theresa A. Singleton	<i>Historical Researcher</i>
Dr. Rodger E. Stroup	<i>Curator of History</i>
David M. White	<i>Public Information Coordinator</i>

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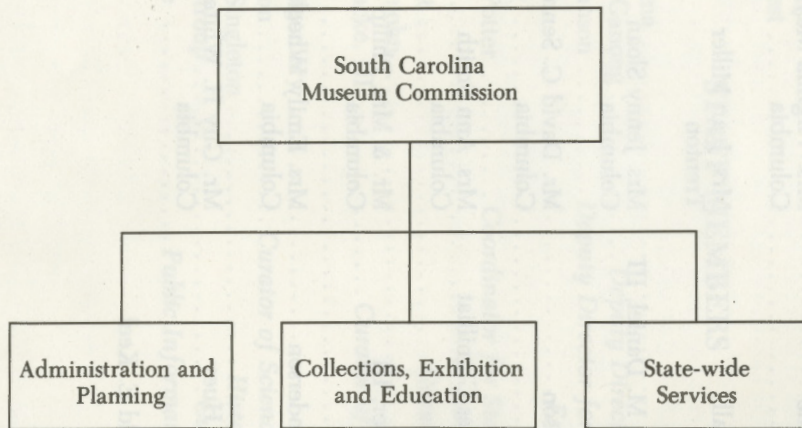
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Mr. Guy H. White, III  
Columbia





## A STATE MUSEUM

Over the last century most states have established state museums. Many states have established two or three. Some of these are art museums; others deal with history, natural science or a combination of subjects. Although they vary as to type, size, and quality, all receive their major funding from state governments and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nation-wide trend toward the founding of state museums. The years of Reconstruction and their prolonged legacy of poverty had engendered a narrowly utilitarian outlook that did not admit the need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is one of the fastest growing states in the nation, attracting new people and industry. With this growth has come a fresh awareness of the importance of educational and cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

If a state museum had been created a century ago, consider the treasures it would hold! Unfortunately, during the lean years from Reconstruction to the Second World War, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. That is why today the best collections of South Carolina decorative arts, for example, are found in New York, Winston-Salem, North Carolina; and Wilmington, Delaware. For the last century there has been no museum in the state with a mandate to collect and preserve a record of the state's historical and natural legacy. Nor has there been a museum dedicated to the interpretation of that legacy to the public. Too few South Carolinians appreciate the richness of their heritage — this is particularly true of young people — and visitors to the state are usually even less informed. Although South Carolina has a number of fine museums, none of them specifically addresses the South Carolina story. That task is an appropriate role for a state museum.

Without question, the materials for a fine museum are present. South Carolina has a remarkable variety of landforms, minerals, plants, and animals. It has over 300 years of colorful and exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving a physical record of the state's cultural and natural resources.

Most state museums are in the capital cities of their respective states. South Carolina is indeed fortunate in that its capital is centrally located and within reasonable driving distance from any part of the state. By both

precedent and geography, Columbia is the appropriate place for the state museum.

The South Carolina Museum Commission is planning an institution that is long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and to learn from their mistakes. It has drawn upon the latest developments in museum architecture, storage systems, exhibit design and educational theory to create a museum that embodies the best in contemporary museography. The new state museum will be a long-term investment in the state's heritage, a tribute to the men and women who shaped that heritage, and a showcase to the nation.



## HISTORY OF THE MUSEUM COMMISSION

In 1971 Governor John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. The committee determined that the functions of a state museum were not being fulfilled by any commission, department or agency of state government. The concluding sentence of the feasibility study summarized the committee's findings: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of their state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the State Legislature in 1973 enacted H1612 as the enabling legislation for a South Carolina State Museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb, Jr., of Columbia, as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations both in- and out-of-state. These efforts helped the staff and commission members to crystallize their thinking about the proper role of the future state museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Consequently, initial planning efforts focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens streets. The Commission planned for the state museum to be part of a cultural complex that would include a performing arts auditorium built by the University of South Carolina and a new building housing South Carolina ETV. By the end of fiscal year 1976-77, schematic plans for the site and building and a draft of an exhibit plan had been completed.

In that same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the S. C. Arts Commission. Under Mr. Sennema's leadership, the staff continued to make important strides toward the creation of a state museum.

As time passed, both the staff and the commission members recognized that further architectural and site planning was necessary in order to



evaluate the workability of the schematic architectural design. To assist in the planning, the Commission obtained a federal grant of \$9,855 from the National Endowment for the Humanities. It then engaged E. Verner Johnson and Associates, Inc., Boston, to guide the staff through the initial stages of a master plan. Specializing in museum design, Mr. Johnson's firm has prepared or has helped to prepare development plans for museums in Boston, Memphis, Hot Springs, Arkansas; Nashville, Washington, D. C., and several foreign countries. With the assistance of Mr. Johnson and 19 museum professionals from around the country, who served as consultants, the first five-year plan was prepared and the initial sections of a master plan brought to a well-developed stage.

The long hours of thought, consultation and planning gradually led the Commission to conclude that its earlier plans were wholly inadequate and eventually brought about a decision to seek a new site for the state museum. A number of possibilities were considered, with the final choice being a 53-acre wooded tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property was owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission for \$1.00 per annum for 99 years.

In the spring of 1979, the Commission received a \$59,000 capital bond appropriation to complete a master plan for the riverfront site. To coordinate the planning, the Commission contracted with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, which in turn subcontracted with E. Verner Johnson and Associates as planning consultants. After a careful search, the Commission also asked the McNair firm to engage A Couple Designers, Inc., then of Middleport, now of Athens, Ohio, to prepare a conceptual exhibit plan. A Couple Designers (now known as Gerard Hilferty and Associates) came well recommended, having recently completed work on the International Museum of the Horse at the Kentucky Horse Park, near Lexington, among other projects.

A master plan for the South Carolina State Museum was finished in January 1980. Three hundred and fifty copies were printed, a number of which were distributed free to libraries throughout the state. As part of the planning package, E. Verner Johnson and Associates constructed a model of the proposed museum, which was used extensively to publicize the goals and plans of the Commission.

At the time the master plan was completed, the price for the new museum, including the development of nature trails on the site and the construction of an aerial tramway linking the museum and the zoo, had reached \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the price to \$26 million.

Since the price was steep, the Commission recognized that the entire project could not be done at once; therefore, it prepared several phasing

options and adjusted its projected operating budget to reflect the reduced scale of the initial phase. It trimmed the proposed staff from 54 to 31 full-time positions and cut the estimated annual operating budget from \$1.7 million to \$1.1 million.

The state's worsening economic conditions convinced the Commission that it would be unwise to request the full \$26 million needed to complete the project. Instead the Commission decided to ask for the smallest first phase option, 80,000 square feet at a cost of \$11 million. This request was submitted to the Budget and Control Board in January 1981.

Governor Riley opposed constructing a major new building for the museum during a time of fiscal stringency. He suggested that the Commission look for an existing building that could be adapted to museum purposes. Although strongly partial to the Saluda River site, the Commission was willing to consider alternatives, but it insisted that any building selected meet strict criteria. The Commission had resolved from the beginning that South Carolina would have nothing less than a first-class state museum.

Following the Governor's recommendations, staff members, commission members, and architects inspected a number of buildings, including Logan School on Elmwood Avenue, the old Columbia High School on Washington Street, and the Mills and Babcock buildings at the State Hospital. None of them provided the high ceilings and large open spaces that contemporary museum exhibit techniques require. Major exhibits such as a one-room school, a country store re-creation, and a giant white shark would have been impossible to do. For a time it appeared that no available building in the Columbia area was suitable for a state museum; then an exciting new opportunity arose.

In the fall of 1980 Mount Vernon Mills, Inc., announced plans to close its large textile mill in Columbia and on that occasion donated some photographs, movie film, and other materials to the state museum. While arranging for this donation, Rodger Stroup, the Commission's history curator, had an opportunity to see the mill. His report of the vast spaces available in the building led Mr. Sennema to consider the possibility of locating the state museum there. Staff and commission members made a number of visits to look over the facilities.

Governor Riley recognized the mill's potential as a site for the museum, and he encouraged the Commission to move in that direction.

At this point the Commission invited its planning architect, E. Verner Johnson, down from Boston to inspect the mill and to report on its feasibility as a museum. In company with William Johnson, of McNair, Gordon, Johnson and Karasiewicz, he toured the building and gave it an enthusiastic endorsement. With its enormous open spaces and high ceilings, the building would make an excellent museum. Since a new building



seemed unattainable, Verner Johnson recommended that the Commission pursue the mill option.

Accordingly, the Commission shifted the focus of its plans from the Saluda River site to the mill. In doing so the Commission members and staff were painfully aware of the advantages they were giving up: an outstanding natural site with important historical associations, the opportunity to construct a fine new facility tailored to their plans, and the possibility of joint programming with the zoo. At the same time they recognized that the mill had very real advantages as well. It could be renovated for less money than a new building would cost. It was more than half again as large as the planned structure and thus would allow for ample expansion. It was historic, the world's first electrically powered textile mill, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early nineteenth century to move river traffic around the rapids of the Broad River and later used to power a small hydroelectric station. The city of Columbia had been planning to turn the property along the canal into an outdoor recreational area, and the Commission recognized immediately that the state museum could be a key to the success of those plans.

With Governor Riley's support the Commission set out in pursuit of capital funds to acquire and renovate the mill. The first hurdle was cleared when Representative Tom Mangum, chairman of the House Ways and Means Committee, persuaded that body to add \$4 million to the capital improvements bond bill on the Commission's behalf, with the understanding that additional monies, if needed, would be raised from non-state sources.

The provision sped through the House but stumbled in the Senate, when the Finance Committee struck the Commission's appropriation in an effort to trim the bond bill. At that moment prospects for the museum seemed gloomy indeed.

Within hours the Governor intervened to put the museum back on its feet. Following a call from Guy Lipscomb, chairman of the Commission, he quickly got in touch with the directors of Mount Vernon Mills and persuaded them to donate the site and building to the state for the purpose of a museum. He next induced the Commission to agree to raise at least \$2.6 million dollars in non-state funds, some of which would pay for architectural, engineering, and exhibit design and \$1 million of which would be set aside as an endowment to offset some of the museum's operating expenses. Having obtained agreement from the company and the Commission, the Governor recommended that the state commit \$4 million in capital funds.

With the support of senators Hyman Rubin and Heyward McDonald, the Governor's package was presented to the full Senate, where it received



the stamp of approval. Four months later, on December 7, 1981, in a ceremony at the State House, officials of Mount Vernon Mills formally donated the mill building and site to the state, a contribution estimated at \$5 million in value.

From this donation the state received a building with excellent potential as a museum. Of course, there were problems. The mill was surrounded by industrial facilities and by the state's Central Correctional Institution. The structure would have to be modified to conform to modern building codes, and it was larger than the museum's foreseen space requirements. But the Commission was confident that those problems could be overcome.

Following the donation of the building, the Commission took steps to develop schematic plans for locating the museum within the structure. It continued to work with the same architects contracted to develop the Saluda River building: the Columbia-based firm of McNair, Gordon, Johnson and Karasiewicz, the architectural planning firm of E. Verner Johnson and Associates of Boston and the exhibit design firm of Gerard Hilferty and Associates of Athens, Ohio.

If sound planning is an essential prerequisite for developing a museum, collecting is another. The substance of a museum, the very thing that makes it a museum, is its collection of objects. When the Museum Commission was established in 1973, there were no existing collections around which the new state museum could build. The Commission had to develop collections while it planned the museum. At the outset progress was slow, owing principally to a lack of staff. One curator, a person responsible for the acquisition, care, and study of collections, was hired in 1975 to deal with natural history material, but a history curator was not employed until 1979, and a science and technology curator not until early 1983. At the end of fiscal year 1982-83, the staff still lacked a curator of art, a discipline the museum has a legal mandate to include.

Despite the fact that the curatorial staff has been below strength since the beginning, the Commission has over the last several years acquired a respectable and varied collection, which continues to grow. Most of the material has been obtained through donations, although choice objects have occasionally been purchased with the limited funds available.

A museum must not only collect, it must also preserve its collections for the future. Storage is an important consideration. There must be sufficient space, and temperature and humidity must be carefully regulated to prevent damage to fragile objects. During the early days of the Commission, one of the staff's greatest worries was the lack of suitable storage: the collections were kept in a commercial warehouse devoid of climate controls. In July 1977 the Commission was able to lease from the Columbia Museum of Art Commission a former art gallery and photo studio (dubbed "the depot"), which, although small, provided the first appropri-

ate storage facility. In February 1979 the Commission moved its collections to a climate-controlled space in the Five Points Building, where its offices are located. Equipped with humidification, air conditioning, security, and atmospheric monitoring devices, the new storage area met the basic standards of the museum profession.

There was just one problem with the new storage arrangements: they were too small. The collecting efforts of the curators were rapidly filling the space, and large objects such as wagons, farm machinery, automobiles and the like, would not fit. Fortunately, in FY 1980-81 the Commission received a supplemental appropriation that enabled it to lease 4,000 square feet of space in a commercial warehouse near the fairgrounds. This facility was also furnished with climate controls. Once the space was available, the museum began to acquire many of the large objects that it had postponed collecting for so long.

The donation of the mill provided yet another storage area. Among the facilities on the site was a 6,000-square-foot brick storage building with a concrete floor and sliding steel doors. Although the structure was not air conditioned, it provided suitable temporary protection for large objects such as threshing machines, reapers and binders, and similar types of machinery that had long been stored outdoors or in barns prior to coming to the museum.

Museum collections are an educational resource, and the primary way museums use their collections is to exhibit them and interpret them to the public. In 1977 the Commission began a small-scale exhibit program, even though it lacked a building. For three years the Department of Archives and History allowed the Commission to use an exhibit case in its building, and the Commission also received permission to set up a display case of its own in the lobby of the State House, where it has carried on a program of changing exhibits. The agency has also occasionally installed exhibits in a variety of other state buildings, shopping malls and the Columbia airport.

Early in its history, the Commission also started a modest publication program. In 1975 it began issuing a newsletter to keep the public informed of the activities of both the Commission and other museums throughout the state. Subsequently, it produced a color brochure on the common snakes of South Carolina, which was enthusiastically received, and it launched a series of specialized publications called Museum Bulletins, intended for a scholarly audience. Six bulletins have been issued.

A number of activities begun in the early days have become established features of the Museum Commission's program. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and commission members have spoken throughout the state to service organizations, historical society meetings, museum lecture audiences, college



assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile service performed by the staff is the examination and identification of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. In addition to advising individuals, employees have worked with the staffs of the Department of Parks, Recreation and Tourism, the S. C. Arts Commission, the S. C. Wildlife and Marine Resources Department, S. C. ETV, the Law Enforcement Officers' Hall of Fame, and the State Board of Education, to add services to the programs of those agencies.

They have also cooperated with private organizations such as dive clubs, the S. C. Wildlife Federation, the S. C. Science Council, and the Southeastern Gem and Mineral Society.

The Museum Commission has always considered one of its major goals to be the development of a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services, and sponsored training workshops for museum personnel. To coordinate these activities it obtained a series of grants from the National Endowment for the Arts, which it used to employ a program administrator for state-wide services. In 1981 the state took over the funding of this position.

The Commission also acquired regulatory responsibility in August 1976, when Governor James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (§ 54-7-210-80) relating to fossils. Under the law the Commission shared responsibility with the Institute of Archeology and Anthropology, USC, for licensing hobby divers and commercial salvage divers to recover fossil and archaeological material from beneath the state's navigable waters. Staff members, particularly Rudy E. Mancke, curator of natural history, worked with representatives of the Institute to develop rules and regulations and cooperated with the Law Enforcement Division of the S. C. Wildlife and Marine Resources Department to secure their enforcement. Furthermore, in order to assess the extent of the fossil resources it was charged to protect, the Commission hired three divers in 1979 to carry out a survey of the state's coastal rivers. After conducting the survey for two years, the agency eliminated the program in 1981 because of budget cuts. Tight money forced the Commission to concentrate on its primary mission, the development of the state museum.

In the nine years since its creation, the South Carolina Museum Commission has gradually laid the groundwork for a state museum. There



have been false starts and disappointments, and at times progress has been slow, but there has always been progress. With a donated building, financial support from state government, and a quickening public interest in the project, the ultimate realization of the state museum seems assured. The strides taken in 1982-83 brought the project to the take-off point.

## SUMMARY OF PROGRAMS IN 1982-83

For the South Carolina Museum Commission, 1982-83 was a year of expansion and accomplishment. Building on the momentum created by the donation of the building and the appropriation of capital funds, the Commission enlarged its professional staff, embarked on an ambitious fund-raising campaign, made significant progress on the development of a master plan, added substantial numbers of objects to its collections, strengthened its exhibit program, and continued its program of state-wide services.

### *Administration and Planning*

This program consists of the agency's clerical, accounting, personnel, and management functions. It also includes public information services and, most importantly, planning for the new state museum.

#### *A. Personnel*

During the past fiscal year, the staff of the South Carolina Museum Commission experienced its greatest expansion in the history of the agency. Thanks to the support of the General Assembly, the number of authorized positions grew by six, five of which were filled during the year. New people also came in to replace departing veterans. By year's end, the staff sported a number of fresh faces.

The new positions were important professional posts which strengthened the planning and programming capacities of the staff. The people who filled these jobs were S. Benjamin Swanson, deputy director for administration, Dr. Theresa A. Singleton, historical researcher, Ronald G. Shelton, curator of science and technology, A. Michael Fey, director of exhibits, and Linda M. Knight, formerly the state-wide services coordinator, curator of education. The state-wide services position was filled by Lynn Debbink-Potter. In addition, Beverly B. Littlejohn replaced Bonnie Morrison as staff assistant, and James M. Brown became exhibit preparator following the resignation of Jay L. Coles.

These new people completely filled the Commission's office space at 2221 Devine Street. For the first time the staff had to rent supplemental space in a building across the street.

The staff also "lost" one position during the year, when Susan Hendricks resigned as director of development to become director of the Friends of the State Museum. Her change of jobs followed a decision by the Commission to conduct the fund-raising campaign under private auspices rather than through the state.

During the year the Commission was unable to fill one of its new positions, that of conservator. Advertisements were placed in professional publications such as *Aviso* (the newsletter of the American Association of



Museums), *History News* (the organ of the American Association for State and Local History), and the newsletter of the American Institute for Conservation. Curiously, these nationwide announcements produced few qualified applicants. The search was still underway as the year ended.

In 1982-83 the staff made no use of part-time employees, but it did obtain some volunteer help. A pair of trained librarians, Libby Rich and Carol Reynolds, worked two mornings per week for several months cataloging the Commission's small research library.

Staff members participated in a number of workshops and training courses. Overton Ganong, deputy director for programs, attended workshops on personnel management and the use of computers; Ronald Shelton, curator of science and technology, took part in workshops on time management and computers; Theresa Singleton, researcher, participated in a symposium on African-American history and culture.

To develop ideas for the new state museum, the members of the planning staff visited a number of museums to study their exhibition and education programs.

Staff members also attended professional conferences sponsored by the American Association of Museums, the American Association for State and Local History, the Southeastern Museums Conference, the South Carolina Federation of Museums and the Confederation of Local Historical Societies.

## B. *Planning*

Last year's annual report discussed some of the initial concepts for the use of the former mill. During 1982-83 these concepts were solidified as the master plan developed. The Commission decided to locate the museum in the wing of the building that runs north-south parallel to Huger Street. The entrance will be on the south façade, fronting Gervais Street. At the time of this writing, the architect's plan is to create a dramatic two-story atrium leading into a spacious lobby on the first floor. The balance of that floor will contain visitor service areas, education facilities, and collection storage.

Exhibits will begin on the second floor and will extend to the fourth, with the principal circulation between levels provided by a broad stairway through a soaring open space created by removing portions of the third and fourth floors. Major exhibit elements in this space will capture the attention of the public and orient visitors to the themes treated on each floor.

The state museum will present a multi-disciplinary exhibit program, featuring natural history, cultural history, science, technology, and art. In its previous master plan for the Saluda River site, published in 1980, the staff had proposed integrating all five disciplines into a single story line,

but in the current plan it has rejected that approach as confusing and unworkable. Instead, the intent is to treat the disciplines in separate areas.

Natural history will occupy the second floor, science and technology the third, and cultural history the fourth. Art will be located on the second floor in the initial phase of development but will shift to the fourth when the museum reaches completion. With the exception of art, the disciplines will receive approximately equal emphasis. Art will be a minor component of the program because the subject is thoroughly treated by a number of other museums in the state, but at the same time it will be the least restricted element because most of the art exhibits will be presented in the changing gallery, which will not be limited in scope to South Carolina.

In order to conform to fire regulations, the building will be compartmentalized into vertical sections. Storage and work spaces will be strictly segregated from public assembly areas. The shipping and receiving area, collection storage, conservation lab, registration area, and security office will be located in the northernmost section of the building. The exhibit design studios and workshops will be located in a separate warehouse building behind the museum.

Most of the staff offices will be in the "annex," a three-story structure jutting from the west side of the wing. This building will also eventually house the museum's food-service facilities.

The museum site presently contains an assortment of warehouses and auxiliary buildings, which will be demolished to create an open courtyard overlooking the Columbia Canal. Some of the facilities planned for this area are gardens, outdoor exhibits, terraced eating areas, program spaces for outdoor events, a pond for nature study, and a small amphitheater.

Ultimately, the state museum will occupy about 225,000 square feet of the former mill. Since it would be too expensive to develop that much space at one time, the museum will be built in three phases. The first phase will include between 60,000 and 80,000 square feet, of which about 20,000 will be exhibits; the second phase will expand to approximately 120,000 square feet, and the third, the largest phase, will add another 100,000. When complete, the museum will have almost 80,000 square feet of exhibits. The target date for opening Phase I is 1987.

At the beginning of 1982-83 it appeared that a group of state cultural and historical agencies would occupy the portion of the building unused by the state museum. Then political events altered the picture. As a result of a decision by the General Assembly, an agribusiness trade center is now planned for that space. It is too early to tell what impact this proposal will have on the museum project, but the Commission is optimistic that satisfactory arrangements can be devised.

The Commission's local architects will also be working on the agribusiness project.



As the fiscal year ended, the master plan was about half finished. It should be published in the fall of 1983, and work on the site should commence soon thereafter.

### *C. Fund-raising*

Since the legislative compromise that produced a \$4 million capital appropriation for the museum obligated the Commission to raise a minimum of \$2.6 million in non-state funds, a major order of business in 1982-83 was the launching of a capital fund drive.

At the time of last year's annual report, the Commission was prepared to handle the campaign itself, but upon the advice of consultants Donald Kersting of New York and Moffett Kendrick of Greenville, it eventually chose to turn that responsibility over to the Friends of the State Museum, a private, non-profit, auxiliary organization chartered in 1980. To provide staff support for the campaign, the Friends hired Susan Hendricks as director. Mrs. Hendricks resigned her job as director of development with the Commission in order to take charge of the Friends. She hired Margo Thompson as staff assistant and soon attracted a hard-working group of volunteers and part-time paid staff to help with the many duties involved in managing a fund drive.

Shortly after Mrs. Hendricks became director of the Friends, the board of that organization, with the advice and assistance of Governor Riley, invited Thomas C. "Nap" Vandiver of Greenville to serve as chairman of a state-wide steering committee. Mr. Vandiver, chairman emeritus of Southern Bank and Trust Company, accepted the challenge and enlisted the aid of a number of influential citizens from various parts of the state. The campaign got underway in October 1982. At the outset the committee and the Commission agreed to raise the fund-raising goal from \$2.6 million to \$3 million, the difference to offset campaign expenses.

Any fund-raising campaign needs publicity material: brochures, pamphlets, pledge cards, posters, and a myriad other things to communicate the purpose and goals of the drive. To obtain this material, the Friends engaged the advertising firm of Leslie, Cooley, and Associates of Greenville. The firm devised a campaign logo, a stylized palmetto tree design based on the arched shape of the mill windows, and put together a variety of campaign literature. Photo-Vision, a Columbia-based company working under a contract with Leslie, Cooley, developed a four-minute slide-tape program for the campaign, which S. C. ETV videotaped in three commonly used formats.

The quality of the museum's campaign literature was recognized in the spring of 1983, when Leslie, Cooley and Associates won advertising awards for the logo, the letterhead, the campaign booklet, and the whole fund-raising package in local and regional competitions.

The fund-raising strategy was to concentrate initially on private contacts with potential large donors. Using this approach, assisted by three receptions at the Governor's Mansion, the Committee had raised about \$1.75 million by mid-May 1983.

At that time the Friends opened the campaign to the public. Commission members, museum staff, and volunteers from the Friends staged a media "open-house" at the mill, now unofficially called the State Museum Building. They set up temporary exhibits, arranged a luncheon and tour of the building, and staged a program featuring a slide show about the museum, followed by remarks from Governor Riley. Radio, television, and newspaper reporters from all over the state attended, as did a substantial delegation from the General Assembly. After this event, and the resulting publicity, the Friends began to receive many small contributions. Even though a large number of such donations are needed to raise a substantial sum, the Commission and Friends believe them important, for they represent a broad public participation in the State Museum effort and give people of average means the opportunity to share in the creation of the State Museum.

As the fiscal year ended, the campaign had secured pledges totaling approximately \$1.85 million dollars. It was hoped that the goal of \$3 million could be reached by December 1983.

#### D. Public Information

Public information is one of the most important activities of any developing organization, for only through carefully orchestrated publicity can widespread support be generated. During the past year a major share of the Commission's efforts were directed toward the support of the fund-raising campaign.

In addition to the three receptions at the Governor's mansion, alluded to above, staff members provided tours of the mill structure to community groups. They also held an open house at the building during Columbia's Riverfest celebration, and manned a natural history display at the annual Mayfest on the State House grounds. These activities gave the museum exposure to various segments of the public.

There was more press coverage of the museum than ever before. Nearly 150 articles, releases, and notices appeared in newspapers and magazines around the state, including the *Columbia State and Record*, the *Charleston News and Courier*, the *Saluda Sentinel*, the *Georgetown Times*, the *Anderson Independent*, the *Greenville News and Piedmont*, the *Star Reporter*, the *Palmetto Banker*, and the *S. C. Business Journal*. The museum has been featured in all types of publications from the large to the small, from the daily to the monthly, from the mountains to the sea.

And coverage was not limited to the print media. As in previous years, staff members appeared on radio and television and visited civic clubs all



over the state to talk about the project. Television crews from Columbia, Spartanburg, Greenville, Florence, and Charleston covered newsworthy museum events, such as the acquisition of a rural outhouse and the move of a dugout canoe from Georgetown to Columbia. Given the increased level of publicity, it is certain that more people heard about the state museum in 1982-83 than ever before.

### *Collections, Exhibition and Education*

This program comprises the traditional functions of a museum: to collect objects, to exhibit them to the public and to interpret them in an educational manner. At present this is not a balanced program. Most of the effort is devoted to collecting, with less emphasis on exhibition and education. Of course, at this stage of the state museum's development, collecting must have priority. Without collections there would be nothing to exhibit or interpret. Nevertheless, the Commission has also carried out for the last five years a modest exhibit program in state buildings, and staff members are active in a number of educational projects.

#### *A. Collections*

In the area of collections the Commission enjoyed an outstanding year in 1982-83. After several years' need, the agency acquired a new curator to develop the disciplines of science and technology, and it hired a full-time researcher to gather information on the collections for the purposes of cataloging and interpretation. New objects continued to pour in, requiring a resourceful use of storage space. Meanwhile, the registrar and the curators kept up with the documentation of new collections and continued to whittle away at the uncataloged material from previous years. After suffering through a period of poor security service, the staff contracted with another company, with better results. On the debit side, the Commission still lacked a curator for the art portion of its program.

Despite the absence of an art curator, the collections staff ended 1982-83 in a much stronger position than previously. Ronald Shelton, the new curator of science and technology, came aboard in February 1983 and quickly began to plan exhibits and develop collections. Dr. Theresa A. Singleton, the historical researcher, plunged into background research on a number of important acquisitions. And Lynn Debbink-Potter, the new coordinator of state-wide services, used her art background to provide some curatorial help until an art curator could be employed.

From the standpoint of acquisitions, 1982-83 was an outstanding year. The Commission recorded 134 accessions containing 1,445 objects. (In museum parlance, an *accession* is defined as all the material collected from one source at one time. An accession can consist of one or many objects.) This tally was somewhat smaller than in 1981-82, when the

Commission acquired 148 accessions and 3,401 objects, but raw figures can be misleading. Although the rate of collections declined somewhat from the previous year, that fact reflected neither a decline in the enthusiasm of the public nor a lack of available objects but instead an increasing selectivity by the staff. As storage space filled up and as the staff developed a clearer vision of the future exhibits, the curators became choosier about what they would accept. The quality of objects brought in has never been higher than it was last year.

The following table profiles these new collections by subject area and by manner of acquisition:

	<i>Number of Accessions</i>	<i>Number of Objects</i>
1. <i>History/Technology</i>		
Gifts .....	84	876
Purchases .....	13	26
Field Collections .....	13	54
Transfers <sup>1</sup> .....	4	139
Bequests .....	<u>1</u>	<u>61</u>
Total .....	115	1,156
2. <i>Natural History</i>		
Gifts .....	3½	21
Field Collections .....	<u>11</u>	<u>254</u>
Total .....	14½	275
3. <i>Art</i>		
Gifts .....	1½	9
Purchases .....	<u>3</u>	<u>5</u>
Total .....	4½	14
4. <i>All Disciplines</i>		
Gifts .....	89	906
Purchases .....	16	31
Field Collections .....	24	308
Transfers .....	4	139
Bequests .....	<u>1</u>	<u>61</u>
Total .....	134	1,445

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<sup>1</sup> Gifts from another agency of government.



As can be seen from the foregoing table, gifts from individuals comprised two-thirds of the acquisitions. (There were 95 donors, some of them being responsible for two or more accessions.) Field collections, acquisitions of natural history specimens or discarded man-made material by the curators, accounted for about 21 percent of the collecting. On the other hand, purchases amounted to only slightly over 2 percent of the objects acquired, but they consisted of high-quality or rare items the Commission could have acquired in no other way. An adequate purchase account is essential if the museum is to acquire select items for its exhibit program. Such an account is also necessary if it is to collect purposefully. The museum cannot rely wholly on chance donations to obtain all the material it needs to mount specific exhibitions.

The Commission's progress in collecting over the past five years can be seen in the following table, which charts incoming collections by number and source.

	1978-79	1979-80	1980-81	1981-82	1982-83
Accessions .....	52	96	111	148	134
Gifts (objects) .....	660	3,519	953	3,156	906
Purchases (objects) .....	335	174	100	167	31
Field Collections (objects) .....	467	184	23	65	308
Transfers (objects) .....	—	1	21	13	139
Bequests (objects) .....	—	2,492	—	—	61
Total Objects .....	1,462	6,370	1,097	3,401	1,445

The unusually high figures for gifts and bequests in 1979-80 require explanation. Two of the accessions were collections of Indian relics, such as projectile points, stone tools, potsherds, pipes, and beads — 5,361 pieces in all. Deducting these two collections, the number of items in the gift category is 820.

Some of the more noteworthy items collected in 1982-83 were:

1. A Tozer portable steam engine, c. 1895, from Columbia, gift;
2. two International Harvester binders, c. 1915 (different models), gifts;
3. two threshing machines, one c. 1890 and the other c. 1915, gifts;
4. a wooden logging cart, c. 1900, gift;
5. a Linotype machine, c. 1920, gift;
6. a Babcock printing press, c. 1900, gift;
7. a Wurlitzer jukebox, c. 1935, gift;
8. a surveyor's compass, c. 1825, signed William Gregg, purchase;
9. a militia musket, c. 1760, purchase;
10. a Morse carbine, manufactured in Greenville during the Civil War, gift;

11. a collection of agricultural tools from Tomotley Plantation, Beaufort County, c. 1770-1940, gift;
12. a grits mill and grits bolter, c. 1920, gifts;
13. a Confederate (South Carolina) medical department coat, Civil War period, purchase;
14. a silver ear trumpet, made by J. Ewan, a Charleston silversmith, c. 1825, purchase;
15. a four-poster plantation style bed, made by George S. Bower, Columbia, c. 1850, bequest;
16. a coverlet, early 19th century, of white cotton with tufted work and a tied fringe, gift;
17. a chandelier, c. 1875, purchased by Governor Franklin J. Moses for the Hampton-Preston House in Columbia, gift;
18. an oil-on-canvas portrait of States Rights Gist, a Confederate general, bequest;
19. a mantel clock, c. 1850, manufactured in York County, purchase;
20. a silver ladle, made by Joseph Cooper of Columbia, c. 1850, gift;
21. a quilt from Fairfield County, 1856, the name *McMaster* stitched on the quilt, purchase;
22. a quilt from Charleston, mosaic type, late 19th or early 20th century, purchase;
23. a Burroughs office computer, early paper-tape model, c. 1965, gift;
24. a steam technology collection, including 12 whistles and 3 small engines, 19th and early 20th centuries, gifts;
25. dozens of country store items from an old store in White Oak, gifts;
26. an outhouse, c. 1935, gift;
27. uniforms from the governor's staff, c. 1915, gifts;
28. a collection of old medical items from the State Park Hospital, transfer;
29. a red shirt, purportedly worn in the political campaign of 1876 by Newton McDavid, gift;
30. a collection of Pleistocene fossils from Edisto Island, gift;
31. a nest of the scissor-tailed flycatcher, from Laurens County, field collection;
32. a collection of dragonfly specimens, including a new state record for South Carolina — *Gomphus hybridus*; and
33. a number of taxidermy specimens, including a Cooper's hawk, a cedar waxwing, a woodcock, a black-bellied plover, a merlin, a starling, an osprey, a green heron, two fox squirrels, an alligator, a flying squirrel, a free-tailed bat, a barn owl, a Carolina wren, a common loon, a cardinal, and a yellow-billed cuckoo.



A number of these items deserve special mention.

The portable steam engine was built by Tozer Manufacturing Company in Columbia, which operated from the early 1890's until about 1920. Typical of the small steam engines used to power sawmills and many kinds of agricultural equipment, the Tozer engine is an exciting acquisition for the museum, since only a few of these South Carolina-made engines are known to exist. It will be used in an exhibit on agricultural technology.

Another fascinating piece of technology is the Linotype machine, the most common instrument for mechanized typesetting in the early part of this century. It was donated, along with a hand-operated proof press and a number of other printing accessories, by the R. L. Bryan Company of Columbia. Until recently the venerable machine had been used to typeset the state appropriations bills. Only a few weeks after it came to the Commission, the staff collected another significant example of printing technology, a press manufactured around the turn of the century and used for many years to print the *Saluda Standard Sentinel*. These pieces of equipment are slated for a major exhibit dealing with the history of communications technology in the state.

The Wurlitzer jukebox, with its handsome wooden cabinet, exemplifies a type that stood in many a drugstore and diner 50 years ago, providing music for the bobby-sox generation. It could easily be restored to playing condition.

The surveyor's compass, made of brass with a silver-plated face, is marked "William Gregg, Columbia, South Carolina." Gregg began his illustrious career as a silversmith in the state capital. After seven years he moved to Charleston, where he went into business with Nathaniel Hayden, a partnership that lasted until 1852, when Gregg decided to devote full time to textile manufacturing. He is best known to students of South Carolina history as the founder of the famous Graniteville mills. During his years in Columbia Gregg made silver flatware — several pieces bearing his hallmark still exist — but it is not certain whether he made the compass or simply sold it under his name. No similar examples are known to the Commission's staff. It is also possible that Gregg purchased the compass from another craftsman, then completed the engraving in his own shop. At any rate, it is a beautiful instrument and a significant example of early-19th-century technology.

Another interesting silver piece is the ear trumpet crafted by John Ewan in Charleston, also around 1825. Ewan was one of Charleston's most prolific silversmiths, but this is the only known ear trumpet by him. Such devices made of silver are rare. The trumpet can be used in exhibits of either decorative arts or medical history.

The militia musket is typical of the weapons carried by many citizen soldiers during the American Revolution. The crudely made barrel and lock indicate its vernacular origin.

The Confederate medical coat, with its distinctive green epaulets, was worn by Hasford Walker of Georgetown during the early years of the Civil War. Although Walker was not a licensed physician during the war (he attended medical school after the conflict), his coat is that of a first lieutenant in the medical department, indicating that he was probably a surgeon's assistant. A major acquisition because of its rarity, the coat will eventually be featured in an exhibit on Civil War medicine.

From the estate of Miss Margaret Lesesne of Spartanburg came a magnificent four-poster bed and an important portrait of General States Rights Gist. The bed has been documented as a Columbia-made piece, manufactured about 1855 by George S. Bower. During the winter of 1983 it was the centerpiece of a quilt exhibit entitled "Southern Comfort" at the McKissick Museums. The painting of Gist, surely the bearer of one of the most unusual names of any American general, was painted in 1863, only a few months before Gist fell in the Battle of Franklin, Tennessee. He is buried in the churchyard of Trinity Cathedral in Columbia. His portrait was in rather poor condition when it came to the Commission, but it has since been beautifully cleaned by Bertha W. Moorman, a free-lance art conservator in Columbia.

Turning from paintings to privies, the Commission acquired a rural outhouse, also from the Spartanburg area. It was one of a pair constructed for the Tabernacle Baptist Church in 1949. When the church installed indoor plumbing last year, the outhouses were about to be demolished, but thanks to a call from Mr. Jack Padgett, director of the Spartanburg County Health Department, the Commission was able to preserve one of the once common but now rapidly disappearing features of rural Carolina.

On the natural history front there was a most unusual find, the nest of a scissor-tailed flycatcher. Famous for its long, forked tail, this bird normally ranges west of the Mississippi River. To see it in the eastern part of the country is a newsworthy occurrence. But when Rudy Mancke, the Commission's curator of natural history, responded to a report of flycatchers around Youngs Community in Laurens County, he found something even more unexpected — a nesting pair! Mancke observed the birds periodically until the adults and young had abandoned the nest, which he then collected for the state museum.

The nest and photographs of the birds document one of the most unusual natural phenomena recorded in the state last year.

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The donation or purchase of an object is only the first step in the collecting process. Next, the object must be brought to the museum. With large, bulky items, transportation can be a challenge. Fortunately, the Commission has found other state agencies and private companies willing to contribute men and equipment to the moving of heavy objects. The Forestry Commission, the South Carolina National Guard, and the Department of Parks, Recreation and Tourism have helped haul large pieces of farm equipment, a huge dugout canoe, and a printing press. South Carolina Electric and Gas Company provided a truck and crane to unload the Linotype machine. And Mr. R. L. Perry of Perry Machinery and Salvage, the salvage contractor for Mount Vernon Mills, helped move ponderous things more times than can be mentioned. The staff of the Commission is sincerely grateful for such assistance, which has made its job of collecting much easier.

Once objects are collected they must be numbered, photographed, cataloged, and documented. Thorough records-keeping is essential, for as public bodies museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it should be lost or stolen. In addition to these requirements the museum must record as much information as possible about the object in order to use it effectively in exhibits or in educational programs.

A proper system of collection records includes an accession book documenting transfers of title in objects to the museum, a catalog file in which important historical, scientific, photographic and statistical information is recorded, a source-of-accession file identifying the donors and sellers of objects to the museum, a documentation file in which are kept research reports, correspondence, and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects by the museum.

Working with the curators, the Commission's registrar, Winona Darr, has made significant progress in clearing up a backlog of uncataloged material acquired in earlier years while at the same time keeping pace with new collections. The Museum Commission is fortunate to have been able to establish an up-to-date records-keeping system while the institution is still young and the process manageable. Many older museums have encountered formidable problems trying to apply modern registration procedures to large, inadequately documented collections.

Another important aspect of collections management is proper storage. In order to minimize deterioration, objects should be stored in a space equipped with temperature and humidity controls. The Commission has approximately 6,000 square feet of climate-controlled space, which has been rapidly filling up. In order to utilize space more efficiently, the

Commission bought 36 linear feet of steel shelving four feet deep and twelve feet high, which has enabled the staff to use more vertical space and less precious floor area. Despite such improvements in space utilization available storage locations are quickly filling up, and it is likely that the Commission will soon need to lease more space.

The staff has also purchased additional storage cabinets for textiles, firearms, and taxidermy specimens and continued its efforts to place many of its items in protective acid-free boxes to minimize exposure to dust. (Acid-free containers and wrapping paper insure that no harmful substances in the packaging will damage the museum objects.) Throughout its collection management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects entrusted to it are well protected.

Museum storage also requires strict security arrangements to lessen the risk of theft and fire. During 1982-83 the Commission upgraded its protection by changing security companies. Four years earlier the agency had contracted with Security Central, Inc., and had enjoyed satisfactory service, but when Security Central was sold last year, service rapidly deteriorated. Fearing that the safety of the collection was compromised, the staff of the Commission solicited proposals from a number of other firms and ultimately engaged South Carolina Alarm Company for new security systems in its storage areas.

As another aspect of its risk management program, the Commission maintained insurance coverage on its collections. Insurance is not universally used as a tool of risk management. Many museums, especially those with rare and costly collections, do not insure the collections at all, taking the position that their objects are irreplaceable and that insurance is, therefore, superfluous. Others maintain that, even though unique objects may be lost, insurance will at least enable the museum to replace them with something. The Museum Commission takes the latter position. It has insured its collections through the Division of General Services under a policy that covers all objects belonging to or on loan to the Commission at all times, whether they be in storage, on exhibit, or in transit. The Commission plans to expand this coverage annually to keep up with additions to the collections.

Although the state museum is still several years away from opening, not all of its collections are in storage. The Commission frequently lends objects to other museums or exhibition facilities for public display. During 1982-83 the following organizations borrowed items from the state museum collections:

- Amoco Chemical Corporation — offices in Charleston
- Atlanta Historical Society — Atlanta, Georgia
- Calhoun County Museum — St. Matthews



Fort Jackson Museum — Columbia  
Gibbes Art Gallery — Charleston  
Historic Camden — Camden  
Historic Columbia Foundation — Columbia  
Lt. Governor's Office — Columbia  
Macon Museum of Arts and Sciences — Macon, Georgia  
McKissick Museums, USC — Columbia  
Museum of York County — Rock Hill  
Hardeeville Tourist Center (PRT) — Hardeeville  
The Smithsonian Institution — Washington, D.C.  
The South Carolina Bankers' Association — Columbia  
South Carolina Educational Television — Columbia

The Museum Commission believes that the sharing of collections is an important means by which museums can increase the educational usefulness of their holdings.

#### *B. Exhibits*

One of the primary roles of any museum is exhibition. In fact, the exhibiting of objects to the public on a regular basis is one of the characteristics that distinguish a museum from a mere collection. Since the Commission lacks an exhibit facility, it is unable to display its holdings in the manner it would prefer. Nevertheless, the agency has continued the small-scale exhibit program begun in 1977, and last year it took a major step toward a full-scale program: it established its first exhibit department.

From 1977 through 1980, the exhibit program had been carried out by one part-time employee, supervised and assisted by the deputy director. In 1981 the exhibit preparator's position was upgraded to full time, but the exhibits remained essentially one person's responsibility. However, in 1983 the Commission hired a director of exhibits, with the responsibility not only to conduct the present exhibit program but also to plan and develop the large-scale program of the state museum. Michael Fey, formerly exhibits curator of the Natural Science Center of Greensboro, N. C., assumed that new position in March 1983. When Fey arrived, the exhibit preparator's job was open, and he was able to employ James Brown, giving the agency two employees to handle exhibits. Although this development came too late in the fiscal year to affect the quantity of the agency's exhibit output, it augured well for the future.

In 1982-83 the Commission presented exhibits in a number of state office buildings and at the Columbia airport. In addition to the series of changing exhibits at the State House, the Commission hung several of its framed traveling exhibits at the Solomon Blatt Building and at the Wade

Hampton Building and kept objects from its collections on long-term display at the Marion Gressette Building. It continued to display the portrait of John C. Calhoun by Eugene Francois de Block and another portrait of Calhoun by Charles Bird King in the reception area of the Governor's office and in the Governor's Mansion respectively. After a hiatus of several months, it once again secured the use of a commercial exhibit case at the Columbia airport and installed an exhibit featuring a freeze-dried canebrake rattlesnake, which drew considerable comment from passers-by.

There were short-term exhibit opportunities as well. At the annual Mayfest celebration in Columbia, the Commission displayed impressive taxidermy specimens of a record-sized alligator (13 feet, 2 inches long) and a black bear. And three weeks later, at the kick-off of the fund-raising campaign, the staff set up temporary displays representing the disciplines of natural history, cultural history, science, technology, and art that will be featured in the state museum.

Nevertheless, the focus of the Commission's exhibit program remained the State House. From the standpoint of numbers of exhibits, 1982-83 was not a good year. Exhibit preparator Jay Coles resigned to take another position, leaving the Commission without an exhibits person for several months. During that time, the Commission installed a very simple arrangement in the State House exhibit case calling attention to the subjects to be covered in the future state museum. Objects, but not the display furniture, were changed every few weeks.

Following the employment of a director of exhibits, the staff launched a new series of exhibits in the State House. The first re-created the appearance of an old country store and featured dozens of typical items that were sold in such places. As the year ended the staff was preparing to install a new exhibit on steam technology, which would include a small engine operated by compressed air. This would be the Commission's first State House exhibit to permit visitors to activate elements of the display, and the decision to install it reflected the increased capability that new personnel had brought to the staff.

In addition to producing exhibits, the staff also spent much time and energy planning the exhibit program of the future state museum. This effort involved the entire professional staff and an outside exhibit consultant, Gerard E. Hilferty of Athens, Ohio. During the course of the year, the staff prepared topical outlines of the various exhibit areas, submitted them to groups of qualified outside advisors representing the disciplines of natural history, cultural history, and science; reworked them, criticized them and reworked them again. At the same time the staff developed a range of proposed media techniques for the exhibits, attempting to come up with entertaining, informative, and affordable means of presenting each idea.



To stimulate their thinking, the planning staff spent a week traveling through the Midwest and looking, with hypercritical eyes, at exhibits in a variety of museums. Their observations had an immediate benefit in planning. As the year ended, the staff had a wealth of exhibit ideas in conceptual form that were being prepared for publication in a master plan, scheduled to appear in the fall of 1983. These concepts will be discussed fully in next year's annual report.

In addition to its State House displays, the Museum Commission also reached large numbers of people with its traveling exhibit program, which will be discussed under the heading of State-wide Services.

### C. Education

Even though the state museum is not yet open, the Museum Commission is conducting a number of educational activities. It took a major step toward the creation of a full-fledged educational program last year, when it obtained a new position for a curator of education. Linda M. Knight, formerly state-wide services coordinator, was promoted to that position, with the responsibility of planning, developing, and eventually supervising educational programs. In the six months since assuming that position, Ms. Knight has worked on educational program projections for the master plan, has participated in exhibit planning, and has concentrated upon developing professional relationships with school administrators, teachers, and museum educators. She is now serving on the Education Committee of the American Association of Museums.

For many years the staff of the Commission have engaged in educationally oriented activities, and these continued in 1982-83. For example, staff members presented a two-day program on museum work to eighth-grade students at the Alert Gifted Center, operated by Richland School District #2. Throughout the year Commission employees, particularly the curators, traveled around the state speaking to teacher workshops, historical societies, natural history clubs, Sierra clubs, Audubon societies, school groups, civic clubs, antique clubs and garden clubs, about the cultural and natural history of the state. The public's response to these efforts has been quite positive. There is really more demand for such services than the curators, given the pressure of their other duties, can supply, which is evidence in itself of the public's desire for the kinds of educational programs a state museum can provide.

The Commission also worked with a number of state agencies to render educational services. The curator of natural history presented nature-study programs in the state parks and spoke at several workshops for teachers.

The Commission also cooperated on educational projects with South Carolina ETV. In October 1978, ETV began a monthly series entitled *Naturescene*. Each half-hour program offers a televised field trip to some

outstanding natural area of the state, with Rudy Mancke, natural history curator, as guide. The show proved so popular that two years ago ETV began airing it weekly. A list of 13 shows taped in 1982-83 illustrates the variety of the subjects and areas covered:

- Carnivorous Plants (Berkeley, Horry Counties)
- Okefenokee Swamp (Georgia)
- Darkwater Reflections (Georgia)
- Green River (North Carolina)
- Limestone Quarry (Dorchester County)
- Savannah National Wildlife Refuge (Jasper County)
- High Ground of the Congaree (Richland County)
- Piedmont Springtime (Richland County)
- Silver Bluff (Aiken County)
- Magnolia Gardens (Charleston County)
- Exploring the Piedmont (Newberry County)
- Poisonous Plants
- Poisonous Animals

Mr. Mancke also did two live call-in shows.

The Museum Commission is both pleased and proud that the State Department of Education is using the shows in the schools and has published 40 lesson plans prepared by Mr. Mancke to help teachers guide classroom discussions of the programs. The shows are intended to awaken the viewer to the beauties and wonders of the world about him in hopes that, with better understanding, he will appreciate and help to preserve that world. Last year 128 schools, 221 teachers, 549 classes, and 13,467 students throughout South Carolina used the programs and lesson plans. Both ETV and the Museum Commission have been gratified by the popularity of *Naturescene*, which is watched by an estimated 45,000 people every Saturday evening, and they are continuing to produce shows on a regular basis. It is hoped that this program is just the beginning of a fruitful cooperation between the two agencies.

The Commission promotes another educational endeavor in the field of natural history. In 1976 Rudy Mancke founded the South Carolina Association of Naturalists (SCAN), an organization composed of people throughout the state who share an amateur or professional interest in the natural history of South Carolina. The membership has grown steadily and last year reached 180.

The major functions of SCAN are to gather and share natural history information with its membership and with the general public. One aim of the group is to publish checklists of the flora and fauna of the state, with the goal of updating natural history information in all areas.



Monthly field trip meetings are held, with the group gathering to explore a specific natural area in the state. Four years ago the Heritage Trust Program of the South Carolina Wildlife and Marine Resources Department asked SCAN to assist in its evaluation of natural areas in South Carolina. This program has been successful and is continuing.

Following each meeting of SCAN, the members receive a newsletter that contains a list of plants and animals observed during the previous trip, an announcement of the upcoming field trip, and other information of interest to naturalists.

With the Commission's permission, last year SCAN reprinted the Commission's popular brochure entitled "Common Snakes of South Carolina," which had sold out. Most of the brochures were then donated to the Friends of the State Museum for resale, the proceeds of which will help the Friends create a publications fund. Without this generous action by SCAN, the snake brochure would have remained out of print, for the Commission did not have the funds to republish it, and thousands of interested people would no longer have had access to this useful publication.

#### *D. Research*

Fiscal year 1982-83 was the first year that the Commission conducted a specific research program. In previous years the curators would occasionally perform research to identify and authenticate objects and to provide background information for cataloging, but, given the pressure of their other duties, they did not have the time to pursue such investigations systematically or to compile background information for the interpretation of exhibits. As the collections grew and the staff moved further into exhibit planning, a methodical research program became essential, for the quality of the exhibits and educational programs offered by the museum would be no better than the quality of the research behind them. Last year the Commission hired a full-time historical researcher, Dr. Theresa A. Singleton, to compile and analyze the information needed to interpret the cultural history and technology collections.

In her first months of work, Dr. Singleton focused primarily on background research for two exhibit areas, one dealing with South Carolina Indians and the other with plantation society. The purpose of the research on Indians was to track the origin and development of native culture from the earliest known period of occupation to recent times, paying particular attention to housing, diet, food procurement, technology, clothing, village settlement patterns, and trade. This information is essential in order to interpret the materials that will be on exhibit. Research has also been done on the approximate size of the South Carolina Indian population in the seventeenth and eighteenth centuries, on the socio-political organization

of Indian life, on the interaction between Indians and Europeans and Indians and Africans, and on the factors that brought about a precipitous decline in the Indian population. This work has drawn upon archeological reports and artifact collections, eye-witness accounts penned by European explorers and settlers, and conversations with specialists in Indian culture and history.

The investigation of plantation society sought details that will be used to develop a miniature diorama of a working cotton plantation, to furnish an authentic slave cabin, and to re-create two period rooms representing an antebellum planter's house. Dr. Singleton obtained information on the arrangement of structures and fields, vernacular architecture, and furnishings typically found in a slave cabin and planter's dwelling. This research involved the examination of travelers' accounts, probate inventories, newspapers, and published studies of plantation life.

In addition to performing background research for exhibits, Dr. Singleton also conducted specialized research on specific objects. The following projects are good examples:

1. A study of the surveyor's compass marked "William Gregg";
2. an attempt to find the number, location, and condition of surviving Anderson automobiles;
3. background research on the Tozer steam engine and on the company that made it;
4. an inquiry into the origin and use of slave tags;
5. a study of the military career of William Wirt Humphreys, the original owner of two Confederate uniforms in the state museum collections; and
6. research on a clock made by T. E. and G. W. Suggs of York county.

In order to support this research effort, the Museum Commission maintains a small library of books that deal with aspects of museum work and with the identification of objects. It is not the intention of the Commission to build a research collection of historical works, archival material, scientific literature, and the like. Fortunately, there are major repositories nearby that the Commission can draw upon: the Cooper Library at USC, the South Caroliniana Library, also at USC; the State Library, and the State Archives.

Repositories used in the research program included, in addition to those just mentioned, the Charleston Museum, the Charleston Library Society, the Institute of Archeology and Anthropology at USC, the McKissick Museums at USC, the Richland County Courthouse, and the Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina.



### *State-wide Services*

This program provides services and assistance to museums and museum-related institutions throughout the state, as well as information services to the general public. Program activities include traveling exhibitions, workshops, technical information services, publications, and consultant services. Although the program was started and funded for three years under grants from the National Endowment for the Arts, it is now a regular part of the Commission's operation and is financed entirely with state funds.

Most of the staff participate in the State-wide Services program in some way, but the management of it is the responsibility of one person. Last January Linda M. Knight, who had been state-wide services coordinator since September 1980, became curator of education, and her former job was assumed by Lynn Debbink-Potter. This changeover in personnel had slight impact on the program, which continued to provide a broad range of services to the museums of the state.

The popular traveling exhibit program added eight new shows, bringing the total number to 41. The new exhibits were:

1. "Charleston and Columbia: Aftermath of the Civil War" (from the McKissick Museums);
2. "Coastal Heritage and Folk Art" (from South Carolina Sea Grant Consortium);
3. "Southern Visions: A Photography Competition" (from the Museum of York County);
4. "Southern Agriculture: 1890-1920" (from the McKissick Museums);
5. "St. Helena Island: In Search of a Heritage" (from Francis Marion College);
6. "Eyewitnesses to History: Structures on the Campus of Penn School, 1864-1948" (prepared by the S. C. State Museum and the Mann-Simons Cottage Museum);
7. "Life in South Carolina During the Depression" (from the McKissick Museums); and
8. "A History of Avery Normal Institute: 1865-1954" (from the Avery Institute of Afro-American History and Culture and the College of Charleston).

As one can see from the preceding list, the Commission often arranges to travel exhibits produced by other museums and public agencies. Such exhibits must satisfy criteria established by the Commission and must be approved by a staff committee.

Last year the Commission, in conjunction with the Mann-Simons Cottage: Museum of African-American Culture, produced "Eyewitnesses to History: Structures on the Campus of Penn School." Funded by a grant

from the South Carolina Committee for the Humanities, this exhibit deals with the architectural and social history of Penn School, the first school in the South for freed blacks. CeCe Byers-Johnson, director of Mann-Simons, did the research and wrote the label copy. Dr. Overton Ganong, Linda Knight, and Dr. Rodger Stroup of the Commission staff, and Dr. George Terry, director of the McKissick Museums, served as a review panel. Dr. Stroup also acted as photographer. Jay Coles designed the exhibit and Deane Gaulden, a graphic design student at USC, put it together. Dr. Grace McFadden, assistant professor of history at USC, supplied an interpretive essay that was printed to accompany the exhibit. "Eyewitnesses to History" has become a popular addition to the Commission's traveling exhibit program.

Although the new exhibits have created fresh interest, many of the older ones have remained popular. This is especially true of the exhibits composed of pieces from the State Art Collection. In 1982-83 the 41 exhibits were booked 162 times into 50 institutions such as museums, exhibition galleries, state office buildings, schools, libraries, hospitals, banks, and similar public places. Borrowing institutions obtained the exhibits free of charge, provided that they furnished transportation and carried insurance on the objects.

One of the most important functions of the State-wide Services program is to provide professional training for museum personnel throughout the state. In 1982-83 the Commission, jointly with the South Carolina Federation of Museums, sponsored three workshops. The first, dealing with computers in museums, was held in Columbia and drew 24 people. Winona Darr, registrar for the Commission, was one of the featured speakers. The second workshop focused on the conservation of paper. It was conducted in Florence in conjunction with the SCFM spring conference, and 26 people attended. The final workshop, which analyzed concepts of team building as a management tool, was held at the S. C. Criminal Justice Hall of Fame in Columbia and drew 36 participants. Linda Knight and Dr. Overton G. Ganong were among the speakers. All these events were planned and arranged by Lynn Debbink-Potter, with assistance from Linda Knight.

Aside from the workshops, the Museum Commission is frequently asked to send staff members to local and regional museums as consultants. Over the last few years this service has reached all areas of South Carolina. The following museums and related organizations took advantage of this assistance in 1982-83:

Historic Camden  
Aiken County Arts Council  
Greenwood County Museum  
Pinckney Museum and Media Library, Orangeburg



Sumter County Museum and Archives  
McCormick Historical Society  
Keenan House, Columbia  
Christian Hall of Fame (proposed), Greenville  
Historic Columbia Foundation

The Museum Commission is pleased that it is able to share the expertise of its staff with other institutions around the state.

During the last year the State-wide Services program made worthwhile contributions to the museum community in South Carolina, especially by providing essential information services to small local museums, most of which have few or no professional staff members. The Museum Commission is the only agency, governmental or private, that offers such services.

### *Publications*

Since publications are produced under various programs, they will be summarized for convenience under a separate heading.

During the last fiscal year the Commission continued to produce its newsletter, which appeared three times per year and reached an audience of about 5,000 people state wide. Last fall the staff contemplated a scheme to bind copies of the newsletter into issues of *Museum* magazine, which is offered to members of the Friends of the State Museum as a benefit, but this venture proved unsatisfactory and the idea was dropped. The newsletter is produced by David M. White, public information officer, and edited by Overton G. Ganong, deputy director for programs.

In 1982-83 the Commission did not publish a Museum Bulletin. It continued to sell the six titles previously printed; in fact, it sold out of Bulletin Number 3, *Fossil Locations in South Carolina*. Since there are a number of unfilled orders for this booklet, the staff hopes to be able to reprint it in the near future.

As funds become available, the Museum Commission plans to continue publishing worthwhile papers dealing with the social history, material culture, natural history, science and art of the Palmetto State.

It has already been mentioned that the South Carolina Association of Naturalists last year reprinted the brochure "Common Snakes of South Carolina." This publication is now being sold through the Friends of the State Museum.

Finally, the Commission published *Good Muse*, a quarterly newsletter for members of the South Carolina Federation of Museums. Written and designed by Lynn Debbink-Potter, it is issued through the State-wide Services program.

## INSTITUTIONAL RELATIONSHIPS

During 1982-83 the South Carolina Museum Commission cooperated with, affiliated with, assisted, or maintained a professional relationship with many organizations, among which were the following:

Aiken Gem and Mineral Society  
American Association for State & Local History  
American Association of Museums  
Association of Science and Technology Centers  
Audubon Society  
Charleston Natural History Society  
Citadel, The  
Clemson University  
College of Charleston, The  
Columbia Gem and Mineral Society  
Confederation of South Carolina Historical Societies  
Erskine College  
Exchange Building Commission  
Francis Marion College  
Garden Club Council  
Greenville Natural History Association  
Lander College  
Lexington Medical Auxiliary  
National Association of Accountants  
National Endowment for the Arts  
National Endowment for the Humanities  
Nature Conservancy  
Pee Dee Natural History Association  
Sierra Club  
Smithsonian Institution  
South Carolina Alcoholic Beverage Control Commission  
South Carolina Arts Commission  
South Carolina Association of Naturalists  
South Carolina Committee for the Humanities  
South Carolina Confederate Relic Room and Museum  
South Carolina Craftsmen's Guild  
South Carolina Criminal Justice Hall of Fame  
South Carolina Department of Archives and History  
South Carolina Department of Education (ITV)  
South Carolina Department of Highways and Public Transportation  
South Carolina Department of Mental Retardation  
South Carolina Department of Parks, Recreation and Tourism



South Carolina Educational Television Network  
 South Carolina Federation of Museums  
 South Carolina Governor's School for the Arts  
 South Carolina Science Council  
 South Carolina Watercolor Society  
 South Carolina Wildlife and Marine Resources Department  
 South Carolina Wildlife Federation  
 Southeastern Museums Conference  
 Southern Arts Federation  
 University of South Carolina (Columbia, Aiken, Spartanburg)  
 University of South Carolina Institute of Archeology &  
     Anthropology  
 Wofford College

## CONCLUSION — WHAT A STATE MUSEUM CAN DO

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves the material record of the earth, the environment and human culture. But a museum is more than a collection. It is an important cultural influence. It educates, but in a much less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, enlarging their experience.

South Carolina has a number of good museums, but it has no museum of the *state*, no museum whose declared mission is to interpret the physical and cultural development of the entity called South Carolina. That is a fitting role for a state museum, and it is the role the South Carolina Museum Commission is prepared to play.

South Carolina is rich in objects depicting its historical, natural and cultural heritage, but much has been lost through destruction, neglect, or dispersal. Outstanding items are continually sold to individual collectors and museums in other parts of the country.

The Museum Commission believes that the state has a clear responsibility to conserve material records of its past and to make those records accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina are interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. In seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the reality of the past more vivid, more immediate than that conveyed by even the best histories. In seeing examples of the wildlife and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds but to older people as well. A museum can work its magic on people of all ages.

A state museum, professionally staffed and centrally located, will also support the state's other museums in a variety of ways. It will serve as a



clearing house for information, provide technical assistance, share its collections, arrange traveling exhibitions, and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. The Commission anticipates that many of these groups would affiliate with the museum and hold periodic events there.

Already the Commission enjoys a sound working relationship with S. C. ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, a variety of museum-related programs will be beamed throughout the state for the education and pleasure of all South Carolinians.

The Commission is planning a type of facility that is not found anywhere in the state. It will surely be one of the finest state museums in the country, an outstanding addition to the state's cultural resources. The promise is bright, and the Commission's accomplishments in the past year have brought that promise one step closer to reality.

# SOUTH CAROLINA MUSEUM COMMISSION

## EXPENDITURES

### FY 1982-83

<b>I. Administration and Planning</b>	
Personal Services .....	\$104,015
Contractual Services .....	11,241
Supplies .....	3,513
Fixed Charges & Contributions .....	11,091
Travel .....	4,840
Equipment .....	6,165
Employer Contributions (all programs) .....	39,929
Sub-Total .....	<u>\$180,794</u>
<b>II. Collection, Exhibition &amp; Education</b>	
Personal Services .....	\$117,049
Contractual Services .....	13,708
Supplies .....	6,589
Fixed Charges & Contributions .....	41,177
Travel .....	15,452
Equipment .....	10,828
Acquisitions .....	24,994
Sub-Total .....	<u>\$229,797</u>
<b>III. State-wide Services</b>	
Personal Services .....	\$ 13,473
Contractual Services .....	3,554
Supplies .....	2,739
Fixed Charges & Contributions .....	2,270
Travel .....	3,152
Equipment .....	60
Sub-Total .....	<u>\$ 25,248</u>
	<hr/>
	\$435,839
<b>IV. Federal &amp; Other Funds</b>	
Museum Intern Grant .....	\$ 4,490
Humanities Grant — Federal .....	1,822
Development Officer .....	3,741
Capital Improvements — Private ...	25,916
Dual Employment .....	3,438
Sub-Total .....	<u>\$ 39,407</u>
Grand Total .....	<u>\$475,246</u>



## APPENDIX A

### REPORT OF COMMITTEE APPOINTED TO STUDY FEASIBILITY OF THE ESTABLISHMENT OF A STATE MUSEUM TO THE GENERAL ASSEMBLY OF SOUTH CAROLINA

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a State Museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

- (a) Is there a need for such a museum?
- (b) What is the purpose and function of a State Museum?
- (c) What should be the scope, program and mission of a State Museum?
- (d) Is that purpose and function being met by existing museums of other state institutions or agencies?
- (e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

\* \* \*

If the answer to the question of feasibility is affirmative, then other questions arise:

- (f) Where should such a museum be located?
- (g) How should a State Museum be organized and operated, as to governing body and staff?
- (h) What timetable should be set for the establishment of such a museum?
- (i) What can be anticipated in regard to the financing of a State Museum?
- (j) What steps should be taken for 1972-73 toward the establishment of a State Museum?

In order to answer these and other complex questions related to the establishment and operation of a State Museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on State Museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride, and the story of South Carolina is an asset which can attract many other Americans to the State. The many facets of South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states — for most of the states have state museums of one sort or another. The experience of other states indicates that a State Museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects.

- (1) The history of the state — including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events and educational and cultural evolution.
- (2) The fine arts in the state — including architectural developments, furniture and silver, interior decoration, South Carolina artists and literature and poetry.
- (3) Natural history and the sciences — including geology and archeology, botany and zoology of the state, natural resources, scientific developments and industrial advances.

The purpose and function of a State Museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset, then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a State Museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at



the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a State Museum to any applicable degree. The Gibbes Art Gallery and the Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia, and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the functions of any existing museums, departments or agencies and a properly conceived and developed State Museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a State Museum would be a valuable adjunct of the Department of Parks, Recreation and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a State Museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and the other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a State Museum, but South Carolina has a different history, distinctions in the fine arts and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available material from a State Museum would give support and aid to the museums of a local nature and would supplement and undergird the programs of museums in all parts of the state.

A state museum will not be expensive at the outset — in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel and operating costs will require considerable appropriations. The cost of establishing and operating a State Museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this State in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

- (1) A State Museum should be located in the capital of the State — particularly in the case of Columbia where the capital site was

selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.

- (2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.
- (3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a State Museum cannot be created in a short time; once the decision is made that South Carolina is to have a State Museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a State Museum without the proper objectives and without the financial planning necessary for the achievement of a State Museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the committee does not recommend the immediate establishment of a State Museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The Committee does recommend that the General Assembly take steps looking toward the eventual establishment of a State Museum: these steps are as follows:

For 1972-73:

- (k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.
- (l) Appropriation of a sufficient budget for the year 1972-73 to hire a director and a small staff in order to begin the development of a collection for the State Museum and plan for such establishment and to obtain appropriate professional consultation.

For 1973-74 and beyond:

- (m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.
- (n) Development of building(s) with suitable exhibit and display areas for a State Museum divided into three departments:



- ( i) History
- ( ii) Fine Arts
- (iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.
- (o) Operation of such a museum with a sufficient staff, headed by a professional director.

\* \* \*

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a State Museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a State Museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in The American Revolution at Cowpens and King's Mountain, might be an appropriate time for such a Museum to begin its operation, but it is essential that the planning for such a museum begin *now*.

#### SENATE MEMBERS:

- /s/ Frank C. Owens
- /s/ Eugene N. Zeigler
- /s/ Gordon H. Garrett

#### HOUSE MEMBERS:

- /s/ Wilson Tison
- /s/ Lucius O. Porth
- /s/ Giles P. Cleveland

#### GOVERNOR APPOINTEES:

- /s/ Mrs. Emily B. Jefferies
- /s/ Mrs. Jennie C. Dreher
- /s/ A. T. Graydon

## APPENDIX B

### TITLE 60 CODE OF LAWS OF SOUTH CAROLINA 1976

#### ARTICLE 1

##### SOUTH CAROLINA MUSEUM COMMISSION

Sec.

60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

60-13-20. Meetings and officers of Commission; compensation of members.

60-13-30. Primary function of Commission.

60-13-40. Powers of Commission.

60-13-50. Director.

§ 60-13-10. *South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.*

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the State and three members shall be appointed at large. One of the at-large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at-large member other than the chairman shall be initially appointed for terms of two years only.

§ 60-13-20. *Meetings and officers of Commission; compensation of members.*

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

§ 60-13-30. *Primary function of Commission.*

The primary function of the Commission shall be the creation and operation of a State Museum reflecting the history, fine arts and natural history and the scientific and industrial resources of the State, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function.

§ 60-13-40. *Powers of Commission.*

To carry out its assigned functions, the Commission is authorized to:



- (1) Establish a plan for, create and operate a State Museum;
- (2) Elect an executive officer for the Commission, to be known as the Director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the Director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

§ 60-13-50. *Director*

The Director of the Commission shall be the Director of the State Museum, when such facility comes into existence and his qualifications shall reflect an ability to serve in that capacity. Compensation for the Director shall be determined by the General Assembly.

